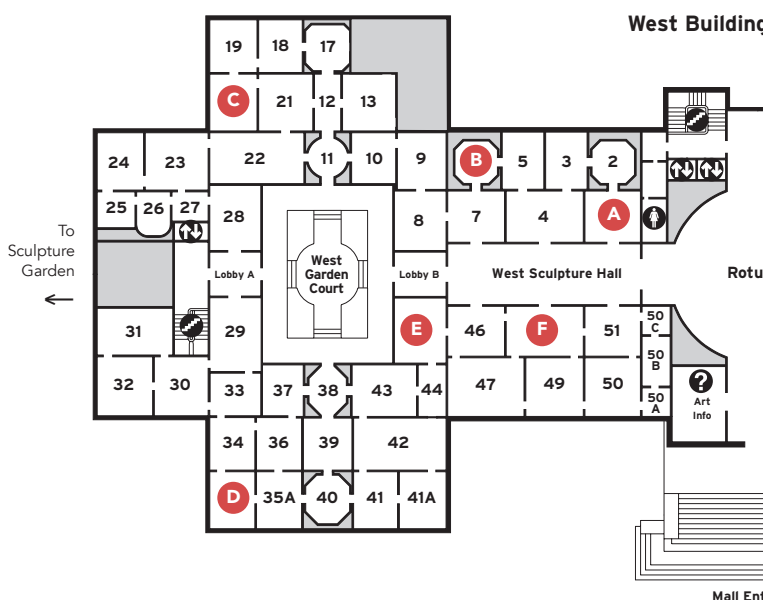


# Collection Highlights

WEST BUILDING, MAIN FLOOR

NATIONAL GALLERY OF ART





*This short tour offers an overview of collection highlights. Note that some works of art may be temporarily off view, so please enjoy the others on display. Do not touch works of art; please maintain a one-foot distance.*



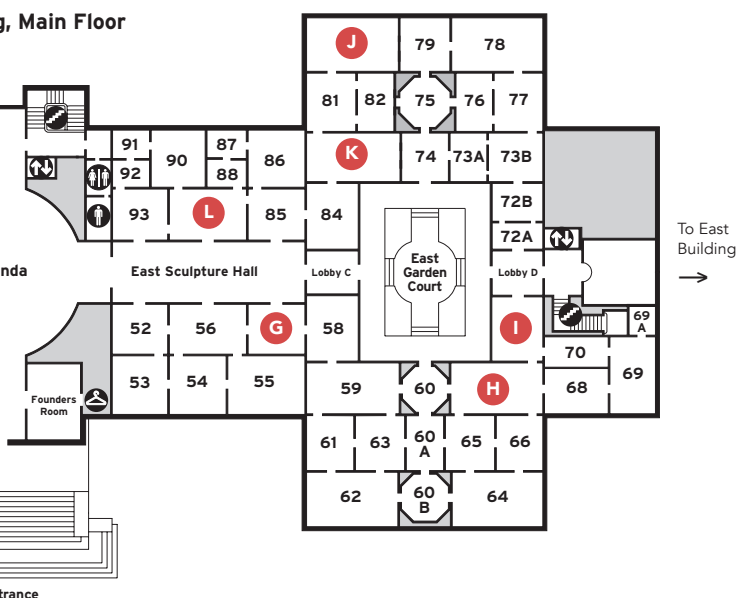
### **Giotto, *Madonna and Child*, c. 1310/1315**

**A**

#### **Gallery 1**

Giotto's religious figures are deeply reverential but connect to the real world in ways we can recognize nearly 700 years later. The Christ child grasps his mother's left index finger in a typically babylike way as he playfully reaches for the flower that she holds, showing the universal, human bond of mother and child. Giotto introduced into Florentine art a naturalism and three-dimensionality that blossomed in the Italian Renaissance a century later.

## g, Main Floor



### Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478

**B**

#### Gallery 6

Ginevra's face displays the delicate translucence of porcelain. Behind her, the misty landscape assumes a soft, atmospheric effect. Perhaps an engagement portrait, this is the only painting by Leonardo da Vinci in North America.





**Raphael, *The Alba Madonna*, c. 1510**

**C**

**Gallery 20**

Three figures—the Virgin and Child with John the Baptist—focus on a slender cross. All understand its meaning as Christ accepts his future sacrifice. The solemnity and grandeur of this message are communicated by the figures' monumentality and harmonious pyramidal placement.



**Matthias Grünewald, *The Small Crucifixion*, c. 1511/1520**

**D**

**Gallery 35**

We experience Christ's final suffering, feel it in the sag of his body and the ghastly paleness of his flesh. We know the harrowing sadness of the mourners who anguish in the eerie light. Grünewald's highly keyed, expressionistic imagery perfectly matched the empathy and mysticism of German piety in the early 1500s.



**Gerrit van Honthorst, *The Concert*, 1623**

**E**

**Gallery 45**

At a festive musical gathering, a group of young men and women adorned in richly colored satins and feathers are captured mid-song as they strum, sing, drink, and laugh. The party is lively, yet not raucous, and the players are fully engaged in their music. The painting, which at one point belonged to Prince Maurits of Orange, depicts the pleasures of courtly life and (allegorically) a society in harmony. Honthorst's work betrays the influence of the Italian painter Caravaggio, whose vivid and dramatic style was emulated by painters across Europe.



**Rembrandt van Rijn, *The Mill*, 1645/1648**

**F**

**Gallery 48**

In 1648, the Dutch celebrated the establishment of the Dutch Republic with the signing of the Treaty of Münster. Here, one senses the pride the Dutch felt for their land in the powerful image of the mill, standing alone above a bulwark, and silhouetted against a stormy sky.



**J. M. W. Turner, *Keelmen Heaving in Coals by Moonlight*, 1835**

**G**

**Gallery 57**

Contrast the serene, radiant moonlight on the water with the fires blazing over the laborers at the right side of the painting. Turner transforms a gritty, workaday scene into visual poetry. The setting is near Newcastle at the height of the Industrial Revolution and coal—a vital export—is being loaded onto ships on the River Tyne.



**Frederic Edwin Church, *Niagara*, 1857**

**H**

**Gallery 67**

Church's powerful rendering of the magnificence of Niagara Falls made him famous virtually overnight. The vantage point just before the precipice captures the falls' fearsome power, which the artist emphasizes with a panoramic format and by tilting the picture plane down toward the viewer. The glimmer of rainbows, the clearing sky, and the sunlight on the far shore (looking toward the US from Canada) reflect the commonly held nineteenth-century belief that spirituality could be found in nature.



**George Bellows, *Both Members of This Club*, 1909**

I

### **Gallery 71**

In New York City at the turn of the twentieth century, laws banning public boxing were skirted by staging fights in private members-only “clubs.” Bellows’s series of boxing paintings were well received for capturing the grit and rawness of the spectacle. In a no-holds-barred contest, one fighter is streaked with blood and offers a last weakened defense as he is charged by his opponent. Ringside, the fervent, mask-like faces of spectators stand out in the darkness.



**Henri de Toulouse-Lautrec, *Marcelle Lender Dancing the Bolero in “Chilpéric”*, 1895–1896**

J

### **Gallery 80**

Lender, star of a comic operetta based on the story of a medieval French king, fascinated Toulouse-Lautrec. He attended *Chilpéric* twenty times and depicted Lender repeatedly, in this case one of the largest paintings he ever made. The dim, greenish light and enticing pink underskirts capture the Parisian demimonde’s vivacious personality. Toulouse-Lautrec’s passion for popular theatre led him to create posters, scenery, and costumes, which also testify to his wide range of artistic talents.



**Paul Gauguin, *Eve*, 1890**

**K**

**Gallery 83**

Gauguin translated biblical figures into exotic form, as seen in this stoneware Eve, with her cascading tresses and voluptuous body. Balanced at the edge of a pool suggested by flowers and vegetation, she also appears to emerge from it, like a Polynesian Venus. Although Gauguin's sojourns in Tahiti brought him much notoriety, he had not yet visited that island paradise when he created this sculpture. Instead, he drew influences from the colonial exhibits at the 1889 Paris World's Fair and the French ethnographic museum.



**Edouard Manet, *The Old Musician*, 1862**

**L**

**Gallery 89**

Manet may have seen such characters—musician, ragpicker, street children, drunkard—near his Paris studio and captured them vividly with confident brushstrokes. Possibly displaced by the slum clearance initiatives making way for the construction of the graceful boulevards of today's Paris, they awkwardly inhabit an undefined, unbuilt outdoor space.